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ABSTRACT

This curriculum guide contains objectives, activities, and evaluation procedures for a K-12 music education program. It would be useful to anyone responsible for teaching music. The authors believe that music education has the dual obligation of developing the aesthetic sensitivity of all students regardless of their individual levels of musical talent and of developing the talents of those who are musically gifted. Section one deals with "General Music" for grades K-8. "Instrumental Music" for grades 5-12 is the topic of section two. The third part of the guide treats "Vocal/Choral Music" for grades 5-12. Students are involved in a large variety of activities. A few examples follow. To learn about long and short sounds, children experiment with classroom instruments to determine which have a sustaining quality or a short, percussive sound. To learn about rounds, students sing a familiar round and then pantomime the words of the round so that visually they can see the progression of the round as it moves through the different parts. Using a composition such as "Waltz on Ice" by Prokofiev, students create visuals to aid the understanding of rondo form. Through the use of films, filmstrips, posters and resource persons, students make an indepth study of string and woodwind families. Students also attend concerts and perform for parents. (Author/RM)

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CURRICULUM GUIDE FOR

MUSIC EDUCATION

K-12

Wayne Teague
State Superintendent of Education
Alabama State Department of Education
State Office Building
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FOREWORD

This guide is prepared and offered for the purpose of aiding classroom teachers, music specialists, and school administrators in the further development of a complete program of music education, Grades K-12. We offer our special appreciation to all of the members of the curriculum guide committee who gave freely of their time and talent with the hope that this guide will be used in each school and by each teacher in a way that will best benefit the students in Alabama's schools.

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We believe that music education has the dual obligation of developing the aesthetic sensitivity of all students regardless of their individual levels of musical talent, and of developing the talents of those who are musically gifted. It not only promotes the personal well-being and musical growth of students, but benefits society which needs an active and on-going cultural life. In offering music education to all students, the art of music is served by providing a continuing supply of sympathetic, sensitive consumers, as well as composers, performers, conductors, scholars, and teachers. These two obligations are mutually supportive and the neglect of either will inevitably weaken both.

SCOPE

The school music program, K-12, should be an organization for learning which provides for all students to proceed with a balanced musical growth program at their individual rates of learning. The emphasis of the music program should not be exclusively on performance, but also on the intellectual, aesthetic and emotional content of music. More specifically, the following suggestions, given by areas, may be used to build a comprehensive, quality music program for vocal/choral, general, and instrumental instruction, grades K-4, 5-8, and 9-12.

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General Music
Grades K-4

K-4

Preparation

1. Assemble all materials and equipment before the music lesson.
2. Adopt a positive attitude toward your teaching of the music lesson. Teach with an expressive and enthusiastic attitude using humor in a natural way. Relax and enjoy what you are doing--your students will react in the same way.

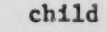
Techniques of a Presentation

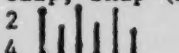
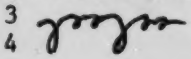
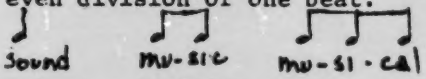
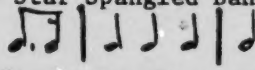
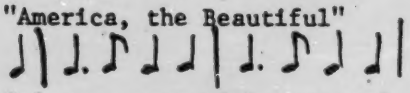
1. Start in such a manner that the mood of the song will be communicated to the listener.
2. Avoid "lectures" during the lesson and get students involved in "doing" as soon as possible.
3. Use a definite pitched instrument to get the correct starting pitch when singing unaccompanied.
4. The words and music should be taught together and allow children repeated experiences with the whole song.

Grade Level	Objectives	Activities	Evaluation
K-4	1. The student will demonstrate a singing voice with pleasing tone quality.	1. a. Develop an awareness of good posture at all times. b. Work for a clear, natural singing tone with all songs being properly pitched. c. Provide a good "model" for children to imitate. This can be the teacher's voice, a recording, or a selected child's voice. d. Avoid the use of the word "loud" when working with a child's voice.	1. Teacher observation Have you checked each child alone to determine the quality of the singing voice?

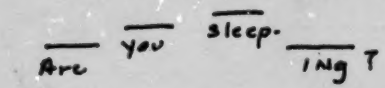
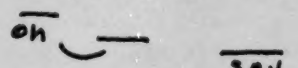
Grade Level	Objectives	Activities	Evaluation
K-4	2. The student will demonstrate his ability to respond to meaningful and focused listening experiences.	2. Focus listening with a wide variety of instruments: terms to be selected, similarities and contrasts to be noted, charts to be followed, graphic notation to be made, or questions to be answered. Repeated playing of the recordings will reinforce the concepts studied.	2. Teacher-made tests and/or performance Has the child responded to a variety of focused listening activities?
	3. The student will respond with movement in meaningful and artistic ways.	3. When moving to music, you respond to many of the same qualities of music as when you sing, play or listen--steady beat, tempo, notes, phrasing. Be aware of the particular musical quality that is being reinforced when you involve children through movement. Movement includes a variety of physical activities--finger snapping, creative body movement, pantomime, fundamental movements (walk, run, slide, hop, skip); dance steps (gavotte, minuet, mazurka, polka); or folk dances such as hora and the square dance. Remember movement can be accomplished within limited space.	3. Performance Was the concept understood to the degree that when asked to move, the child did not need further instruction? Did the child move in a free and artistic way?
K-4	4. The student will demonstrate an ability to play standard classroom instruments.	4. The use of instruments should be included in lesson planning for musical reasons--always with the directed purpose of focusing attention upon and clarifying understanding of musical concepts. When	4. Performance Is the child able to choose an appropriate instrument to accompany a song or perform in a manner to

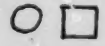
Grade Level	Objectives	Activities	Evaluation
		4. orchestrating a song choose instruments that will add to the musical character but not overpower or detract from the singing.	4. show that he understands the concept?
K-4	5. The student will be able to perceive musical concepts and like concepts in art, dance, poetry, and other art forms.	5. An example in music would be the concept of repeated patterns which is also used by the artist, dancer, poet, architect, etc.	5. Teacher observation Does the child show an understanding of the relationships of musical concepts to the other arts?
	6. The student will demonstrate sequential growth in musical elements: A. RHYTHM The student will demonstrate that he can recognize specific concepts of rhythm:		
	1. Beat - no beat	1. Select two recordings one of which shows a strong, steady beat such as a march. The second recording could be a contemporary electronic recording in which no strong steady beat is perceptible.	1. Performance Can the child demonstrate that he recognizes and understands the elements of rhythm appropriate for the grade level?

Grade Level	Objectives	Activities	Evaluation
	2. Steady beat - beat getting faster - beat getting slower	2. Select a poem, story, or piece of music where tempo will vary. Topics appropriate to teach this concept could include merry-go-rounds, trains, millwheels, Hungarian dances, etc.	2. Performance and/or teacher-made test
	3. Tempo - fast and slow	3. Teacher may play a drum in varying tempos. Children may sing a song changing from slow to fast tempo. "Carnival of the Animals" by Saint-Saens and "Pictures at an Exhibition" by Mussorgsky will provide a listening experience in changing tempos.	3. Demonstration
2-4	4. Duration - long and short sounds	4. Let children experiment with classroom instruments to determine which have a sustaining quality or a short, percussive sound.	4. Demonstration
1-4	5. Accent - no accent	5. Children can state their names showing accented syllables. Place each name on the chalkboard and indicate accents. Select a recording in which the child can clap the accented downbeat of the music.	5. Performance
4	6. Syncopation	6. Select a recording in which the child can clap a syncopated () pattern (off beat). Place a set of five quarter notes on the board and have children select various beats to be accented.	6. Performance

Grade Level	Objectives	Activities	Evaluation
1-4	7. Meter in twos and threes.	7. Select songs in two meters. 2 duple, 3 triple 4 4 Have the children keep the following patterns: Heavy, light (word pattern) clap, snap (movement pattern) 2 4  Heavy, light, light (word pattern) Clap, snap, snap (movement pattern) 3 4 	7. Teacher observation
1-4	8. Beat divided in twos and threes	8. Select word patterns to show the even division of one beat.  Sound mu-sic mu-si-ca	8. Performance
2-4	9. Repeated patterns	9. Select a familiar song that has a repeated rhythmic pattern such as: "Star Spangled Banner"  "America, the Beautiful"  Select a poem with repeated pattern. Select an art print with repeated pattern or motif.	9. Performance and teacher observation

Grade Level	Objectives	Activities	Evaluation
		9. Select a dance step to show repeated pattern. Let children discover repeated patterns in their environment.	
	B. MELODY The student will develop the ability to recognize specific concepts of melody:		
	1. Upward - downward contour of melody	1. Try singing a scale upward and downward using the hands to indicate direction. A graphic illustration can be placed on the board. Children can draw an imaginary ghost wail on the board and follow the contour with their voices or bodies. Play the scale on any keyboard instrument or bells available. Have the children sing "Joy to the World" and describe the direction of the melody.	1. Performance and aural testing
	2. Intervals - steps, skips, repeated tones	2. On bells or keyboard instrument do the following: a. Play notes that are next to each other. You are playing steps. Discover the steps	2. Performance

Grade Level	Objectives	Activities	Evaluation
		in the beginning notes of "Are You Sleeping." On the board make a graphic notation of the song.  b. Play notes that are not next to each other. You are playing skips. Discover the skips in the song "The Star Spangled Banner." On the board make a graphic notation of the song.  c. Play one note and repeat the playing of the note. You are playing repeated tones. Discover the repeated tones in the song "Jingle Bells." On the board make a graphic notation of the song. 	
1-4	3. Register - high, middle, low	3. Discover, with classroom instruments, tones that are in a high register, middle register, and low register.	3. Performance
4	4. Range - wide and narrow	4. Choose any song. Play the lowest and highest pitch on the piano or bells. Help children to discover that range is relative to the sound source. For example,	4. Performance

Grade Level	Objectives	Activities	Evaluation
		4. a two octave range on the piano is a narrow range.	
	C. FORM		
1-4	The student will demonstrate the ability to recognize specific concepts of form:		
	1. Phrase - long and short	1. Select a poem that has long and short lines. Select a song that has long and short phrases. The poet and the musician use the concept of long - short. Flashlights can be used to draw imaginary phrase marks showing the different lengths of phrases in vocal or instrumental music.	1. Demonstration
2-4	2. Phrase - like and different	2. Select a song in which children can decide by ear whether phrases are alike or different.	2. Teacher-made test or demonstration
1-4	3. Cadence - strong and weak	3. Select vocal and instrumental recordings to which children can move to demonstrate the resting places or cadences.	3. Demonstration
	4. AB song form 	4. Select a song with verse and chorus to show AB song form. Ask children to use one movement for A and a contrasting movement for B. An example of AB (two part) is "Oh Susanna".	4. Demonstration

Grade Level	Objectives	Activities	Evaluation
	5. ABA song form ○ □ ○	5. Select a song in ABA (three part) and ask children to use one movement for A, a contrasting movement for B and a repeat of the first movement for A.	5. Demonstration
3-4	6. Rounds	6. Have the class sing a familiar round. Encourage the students to pantomime the words of the round so that visually they can see the progression of a round as it moves through the different parts. "Sweetly Sings the Donkey" and "Down at the Station" are two appropriate examples.	6. Demonstration
4	7. Theme and Variations	7. Three good examples of Theme and Variations are "Pop Goes the Weasel"--Cailliet; "When Johnny Comes Marching Home"--Gould; "A Springtime Walk"--Rhythm to Reading; "America"--Ives.	7. Aural test with recordings
	D. HARMONY The student will develop the ability to recognize specific concepts of harmony.		
1-4	1. Melody alone--melody accompanied.	1. Demonstrate melody alone in one of the following ways; 1. Teacher and students sing songs unaccompanied. Teacher plays the melody on bells or piano. If a stereo record player and dual track recordings are	1. Demonstration

Grade Level	Objectives	Activities	Evaluation
		1. available, play voice track only. To demonstrate melody accompanied, play both tracks or accompany the class with autoharp or guitar.	
3-4	2. I, IV, and V_7 chords (aural)	2. Using the autoharp, introduce children to the I or Home tone chord. Can your class hear when you change to the V_7? Next introduce the IV chord. Test the students to see if they can hear the chord changes on bells.	2. Teacher observation
3-4	3. Major and minor chords (aural)	3. Play major and minor chords on the autoharp and see if children can hear the differences in tonality.	3. Written test or teacher observation
3-4	4. Tonality (aural)	4. Students should sing the major scale with numbers or syllables and be able to recognize songs based on these two tonalities. Select some songs that have both major and minor tonality. Examples are "Erie Canal", "The Wind Blew East", "We Three Kings". Many song melodies use the five tones of the pentatonic scale.	

Grade Level	Objectives	Activities	Evaluation
		The teacher can use the five black keys within the octave or the white keys using: C-D-E-G-A-C Pentatonic G-A-B-D-E-G Pentatonic If the teacher selects the 5 resonator bells, the student should be able to create an ostinato (repeated pattern).	
	E. DYNAMICS The student will develop the ability to recognize specific concepts of dynamics:		
K-4	1. Loud - soft *f* - *p*	1. Ask children to read poems showing different dynamic levels. Select a song in which children can choose the appropriate dynamic level.	1. Written test or teacher observation
K-4	2. Getting louder Getting softer < >	2. Discuss with children situations in which dynamic levels can get louder or softer. Examples can include bands in parades, trains, racing cars, or an approaching storm. Children's attention should be called to the fade-out effect of popular music on recordings. The teacher or child can operate the volume control on the record player to change dynamic levels.	

Grade Level	Objectives	Activities	Evaluation
	F. STYLE The student will develop the ability to recognize:		
2-4	1. Historical development	1. Select recordings which show the original setting of a composition and contrast it with how it can be played or sung today using a contemporary style and instrument. Many recordings are available which feature electronic synthesizers playing music of earlier periods.	1. Aural test with recordings Can the child demonstrate that he recognizes and understands the elements of style?
2-4	2. Cultural style	2. Children should be made aware of folk songs and instruments from various parts of the world. Recordings and pictures are available in most basic texts. Children should also be introduced to legends and customs of foreign countries.	2. Aural test with recordings
	G. TONE COLOR The student will develop the ability to recognize:		
K-4	1. Vocal tone color - child's, man, woman	1. The teacher can select from a basic text solo - chorus songs that feature the voice of a man, woman, or children's chorus.	1. Aural test with recordings

Grade Level	Objectives	Activities	Evaluation
K-4	2. Instrumental tone color A. Classroom instruments Percussion: Drums Wood blocks Sand blocks Tambourine Triangle Finger cymbals Cowbells Castanets Claves Guiro Maracas Melodic: Recorder Bells Xylophones Chordal: Autoharp Ukulele Guitar B. Orchestral/Band Strings: Violin Cello String bass Brass: Trumpet Trombone French horn Tuba	2. The teacher should require all children to identify by name and correctly play classroom instruments that are available from the list. Charts, filmstrips, and films which feature instruments should be available for use in the classroom. Resource people should be invited into the classroom who can demonstrate folk instruments, classical instruments, and electronic music.	2. Aural test and demonstration

Grade Level	Objectives	Activities	Evaluation
	Woodwind: Flute Piccolo Clarinet Bassoon Oboe Saxophone Percussion: Kettle drums Snare drum Bass drum Chimes C. Keyboard instruments Piano Organ Harpsichord D. Folk instruments Guitar-accoustic and electric Dulcimer Banjo		
2-4	3. The student will be able to demonstrate an understanding of musical symbols and terminology.	3. The teacher should use creative approaches to reinforce terminology and symbols used in music textbook. Games, charts, flash cards, notebooks, and bulletin boards can be used effectively.	3. Performance When given a new piece of music, can the child show an understanding of music symbols

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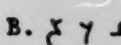
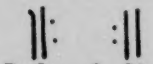
Objectives	Activities	Evaluation
A. B.  C. D. Letter names E. Numbers or syllables 1, 3, 5, 6 do, mi, sol, la F. Accidentals - sharps, flats, naturals G. Slur and tie and phrase mark H. Repeat sign  I. D.C. al fine & D.S. al fine J. Fermata K. Accent L. Meter signatures M. Bar lines N. Key signatures C, G, F		3. and terminology in order to give an accurate and musical interpretation?

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General Music in the Middle School
Grades 5-8

An Overview

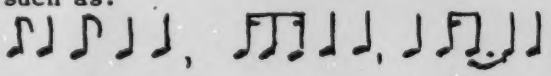
General music should be aesthetically oriented and structured for the "transescent" or transitional student. The structure of the music discipline must provide the basis for a program planned to match and enhance the maturational levels and characteristics of children of middle school age. Moreover, the interests, needs, and capabilities of children in each particular school setting must be seriously considered as programs are structured and strategies planned to make learning experiences functional and purposeful.

All students should be required to take general music during each of these formative middle school years, without an obligation to a daily schedule of activities. Students in performing groups enlarge their musical background as others become informed consumers of music.

Students must have an opportunity to experience a wide variety of music including traditional music and contemporary music of popular and art forms. Teachers in grades five and six may choose the traditional format for organizing activities in the areas of singing, moving, playing, listening and creating. An individualized program with many options in a laboratory setting is recommended for the upper middle school grades. Children of this age are capable of dealing with abstractions and reasoning to a much greater degree. They enjoy a challenge and need to explore many facets of the musical world. Total student involvement should be stressed through activities in creating, performing, and listening, requiring processes of analysis and synthesis of previous musical learnings. Large group, small group and independent study should be planned with emphasis on small group work.

The middle school general music program has the opportunity to make substantial progress toward the goal of an enlightened musical citizenry.

General Music
Grade 5

Objectives	Activities	Evaluation
RHYTHM:		
1. The student will demonstrate an understanding of the meter signatures: 2 3 4 6 2 4 4 4 8 2	1. Select a song in $\frac{2}{4}$ a. Establish a feeling of beat and accent. b. Determine groupings of twos. c. Point out that the top number of the meter signature indicates this grouping. d. Determine the note value of the beat as being a quarter note. Relate it to the lower number of the meter signature.	1. Paper - pencil test
2. The student will recognize and perform uneven rhythmic patterns of notes and rests in double and triple meters. 2 4 3 6 4 4 4 8	2. Select a song such as "My Country 'Tis of Thee". a. Determine phrases with uneven rhythms as song is clapped. b. Sing the song and identify the uneven rhythm in notation. (♩. ♪ ♩) c. Relate pattern to another song.	2. Performance
3. The student will recognize and perform rhythmic patterns of simple syncopation.	3. Select a song having a rhythmic pattern such as: 	3. Performance Teacher-made tests

Objectives	Activities	Evaluation
	a. Help students realize that syncopation occurs when the accents of the melodic rhythm do not coincide with the regular accents of the beats. b. Play syncopated patterns on rhythm sticks while singing the song.	
4. The student will be able to conduct basic patterns in 2, 3, and 4 meters.	4. Select 3 meter signature. $\frac{4}{4}$ a. Draw conducting pattern on board. b. Teacher demonstrates pattern. c. Student imitates the teacher's pattern. d. Select a simple song for class to sing while one student conducts.	4. Observation
5. The student will demonstrate an understanding of the concepts of beat, accent, and tempo.	5. Select compositions with variations in beat, accents, and tempo. Focus attention on these variations as student listens.	5. Aural test
MELODY:		
1. The student will be able to recognize, play and sing chord-line and scale-line patterns.	1. Use chromatic bells. a. Establish the C major scale. b. Play scale patterns (1-2-3). c. Play chord patterns (1-3-5).	1. Aural test Performance

Objectives	Activities	Evaluation
2. The student will be able to recognize, play and sing scale degree 1-3-5-6-8 using numbers or syllables.	2. Use first two measures of mystery melody ("The Star Spangled Banner"). a. Write numbers 5-3-1-3-5-8 on board. b. Ask students to identify the song.	2. Aural test Performance
3. The student will be able to recognize, play and sing the intervals of 3rd, 4th, 5th, 6th, and octave in major and minor tonality.	3. Establish a minor tonality using the tone bells. Play and sing intervals of 3rd, 4th, 5th, 6th, and octave within this tonality.	3. Aural test Performance
4. The student will be able to demonstrate an understanding of major and pentatonic scales.	4. Establish sound of pentatonic scale by playing the black keys of keyboard instruments, compare with sound of a major scale.	4. Performance Listening test
5. The student will be able to recognize tonic by ear and by notation in keys of C, G, and F major, a and d minor.	5. Select songs in key of F major. a. Ask students to locate tonic on treble staff. b. Sound tone after teacher has played the F major chord on autoharp or piano.	5. Performance Teacher-made test
6. The student will be able to distinguish between whole and half steps presented in aural and written form.	6. Perform exercises on written, aural, and oral discrimination between whole and half steps.	6. Oral test with aural evaluation
7. The student will be able to demonstrate similarities and differences in melodic shapes.	7. Select a song and identify the number of phrases. Note similarities and differences and shapes.	7. Listening test Performance

Objectives	Activities	Evaluation
HARMONY:		
1. The student will be able to recognize harmonic intervals of unison, 2nd, 3rd, 4th, 5th, 6th, Octave.	1. Select a song such as "This Land Is Your Land". a. Teach the 2-part harmony. b. Make students aware of the sound and notation of the harmonic intervals.	1. Aural test Performance Written notation test
2. The student will be able to identify the sound of I-IV-V_7 chords in major and minor keys.	2. Devise a game identifying the sounds of I-IV-V_7 chords in major and minor keys. Play these chords on the autoharp.	2. Performance Aural recognition
3. The student will be able to recognize chord changes in song accompaniments.	3. Accompany a song in the key of F major on the autoharp. Choose the chords of I-IV-V_7 by ear.	3. Aural recognition as others perform
FORM:		
1. The student will be able to demonstrate an understanding of unity and variety within a composition.	1. Create a dance that demonstrates unity and variety within a selection.	1. Teacher observation
2. The student will be able to identify and analyze musical forms including: three-part, rondo, theme and variations.	2. Using a composition such as "Waltz on Ice" by Prokofiev, create visuals to aid the understanding of rondo form.	2. Aural test with recordings
3. The student will be able to identify small forms, such as art songs, etude, nocturnes.	3. Request a community resource person to present a program of art songs after careful preparation and study of this form has been made by students.	3. Listening test with contrasting forms Student critique of concerts

Objectives	Activities	Evaluation
TIMBRE:		
1. The student will be able to recognize all instruments of the string and woodwind families by sight, sound and function.	1. Make an in depth study of string and woodwind families through use of films, filmstrips, posters, and resource persons, including student performers.	1. Subjective evaluation of these instruments following a youth concert
2. The student will be able to recognize the soprano, alto, tenor and bass vocal qualities.	2. Plan a concert by a high school chorus. Have members of group demonctrate vocal qualities and ranges of soprano, alto, tenor and bass voices.	2. Aural test

General Music
Grade 6

Objectives	Activities	Evaluation
RHYTHM:		
1. The student will be able to demonstrate an understanding of meter signatures: $\frac{3}{8}$ $\frac{5}{4}$ $\frac{7}{8}$.	1. Select a song in $\frac{7}{8}$ meter. a. Identify irregular meter and rhythm. b. Explain the division of meter within measure (4-3, 3-2-2) groupings. c. Add rhythm instruments as accompaniment to enhance understanding.	1. Performance Aural tests
2. The student will be able to recognize and perform rhythmic patterns of notes and rests within irregular meters.	2. Create appropriate motions to display complex rhythms.	2. Performance Create appropriate movements
3. The student will be able to conduct basic patterns in $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ meters.	3. Draw patterns for $\frac{6}{8}$ compound meters on board using the 2 and 6-beat forms. a. Teacher demonstrates. b. Students are divided into two groups and conduct separately and simultaneously as music is performed.	3. Teacher observation

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Objectives	Activities	Evaluation
MELODY:		
1. The student will be able to recognize, play and sing chromatic patterns and melodic sequence.	1. Select a vocal composition in the music text. Call attention to sequences. Sing these sequences. Contrast with a listening selection using sequences.	1. Aural test Performance
2. The student will be able to recognize, play and sing all scale degrees of the major and minor scales.	2. Select a song having an ascending or descending scale passage. a. Ask student to identify the key from the key signature. b. Play on chromatic bells all intervals found in this scale.	2. Performance Aural listening example
3. The student will be able to demonstrate an understanding of the chromatic scale.	3. Pass out chromatic tone bells in mixed order to students. Identify the tonic. Have students arrange themselves in the correct ascending order with the bells.	3. Aural tests Performance
4. The student will be able to match correctly written melodic phrases with aural examples.	4. Use tapes of recorded examples and distribute score sheets with obvious errors. Students identify errors on score sheets.	4. Paper-pencil tests corresponding to aural examples
HARMONY:		
1. The student will be able to recognize harmonic intervals of major and minor keys.	1. Select listening examples utilizing the intervals of a 7th.	1. Harmonic distribution test

Objectives	Activities	Evaluation
2. The student will be able to relate music of ethnic origin and contemporary nature, including atonality and polytonality to the world of sound.	2. Select "Joe Turner Blues." a. Introduce jazz as a musical form. b. Give a brief history and basic tonal characteristics of jazz. c. Help students to recognize characteristics of jazz in this music.	2. Analysis of student composition
3. The student will be able to perform I, IV, V_7, I chord progression in 3-part vocal harmony.	3. Create a 3-part vocal exercise utilizing I, IV, V_7, I patterns in the key of Eb.	3. Performance
4. The student will be able to discriminate between homophonic and polyphonic texture.	4. Compare a Bach 2-part invention with "Jesu Joy of Man's Desiring."	4. Aural test
FORM:		
1. The student will be able to recognize the fugue form.	1. Relate canons that are sung to the extended form of the fugue. Identify the large sections within a fugue.	1. Aural test
2. The student will be able to identify introduction and coda.	2. Play selections with introduction and codas. Discuss purpose of introduction and coda in theme selection.	2. Choose correct selections from a number of compositions heard.

Objectives	Activities	Evaluation
TIMBRE:		
1. The student will be able to recognize all instruments of the brass and percussion families by sight, sound, and function.	1. Following an in depth study of brass and percussion families, prepare students for attendance at young peoples' concerts.	1. Subjective student evaluation following youth concert
2. The student will be able to recognize the sounds of simple folk instruments.	2. Create a series of song accompaniments demonstrating characteristics of folk instruments (melodic and percussion).	2. Select appropriate instruments for accompanying selected songs.
3. The student will be able to recognize specific combination of vocal ensembles: SA, SSA, SATB; TTBB.	3. Provide recorded listening experiences featuring SA, SSA, TTBB, SATB.	3. Aural test Groups attend a choral concert

General Music
Grades 7 and 8

Objectives	Activities	Evaluation
RHYTHM:		
1. The student will be able to utilize rhythm patterns, conducting patterns and time signature of varying difficulties with an increasing accuracy of response.	1. Students will compose a rhythmic selection for drum, claves, and maracas to accompany a song of his choir. He will conduct the instrumental ensemble and singers as they perform.	1. Analysis of student composition, teacher observation
MELODY:		
1. The student will be able to demonstrate an understanding of minor scales (natural and harmonic).	1. Improvise an ostinato for a song in a harmonic minor key.	1. Performance
2. The student will be able to perform intervals, melodic sequences and melodic phrases with increasing accuracy.	2. Select a short symphonic work with obvious melodic sequences. Ask students to identify them as they are heard.	2. Aural examination Performance
3. The student will be able to identify, play and sing the dorian and other modes.	3. Use the following chart to identify and sing the various modes. →do re mi fa sol la ti do → ←re mi fa sol la ti do re ← →mi fa sol la ti do re mi → ←fa sol la ti do re mi fa ← →sol la ti do re mi fa sol → ←la ti do re mi fa sol la ← →ti do re mi fa sol la ti → ←do re mi fa sol la ti do ←	3. Performance

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Objectives	Activities	Evaluation
	(Sing up from do to do. Keep the pitch of high do but call it re and sing down to low re. Continue in like manner following the arrows. Use brackets to point out position of the half step. Each line of the chart is a different mode.)	
HARMONY:		
1. The student will become increasingly discriminative with basic chords, altered chords, homophonic, polyphonic, and monophonic structures as he listens, creates and performs traditional and contemporary music.	1. Students will compose a composition for a Jazz Ensemble after exposure to many forms of composition employing jazz techniques.	1. Student subjective criticisms of musical characteristics heard in concerts
FORM:		
1. The student will be able to identify the sonata-allegro form.	1. Schubert Symphony #5, 1st movement. Students should identify the sections: exposition, development and recapitulation.	1. Teacher observation (students raise hands or vice versa as sections are identified)
2. The student will experience other large forms including symphony, opera, concerto.	2. Select a contemporary opera. Make an in depth study of the work and attend a live performance if possible.	2. Multiple-choice tests Aural tests

Objectives	Activities	Evaluation
3. The student will experience a variety of forms utilizing ethnic, popular, and jazz selections.	3. Select an appropriate popular composition and analyze its musical form.	3. Performance Student evaluation
TIMBRE:		
1. The student will be able to play folk and ethnic instruments.	1. Learn to play I, IV, V_7 chords on guitar, banjo, and ukulele. Accompany a variety of selected songs.	1. Performance
2. The student will be able to compose using musique concrête techniques and identify electronic sound such as those produced by the synthesizer.	2. Using tape recorders and environmental sound sources, create a composition of a musique concrête nature.	2. Analysis of student composition Aural tests
EXPRESSIVE CHARACTERISTICS AND STYLE:		
1. The student will be able to recognize the appropriate musical signs and terminology relative to expressive characteristics.	1. Select a song with contrasts indicated through dynamic and expressive markings in the music. Have students perform the music with appropriate expressions.	1. Performance
2. The student will be able to interpret the ways in which tempo and dynamics contribute to musical expression.	2. Interpret through movement expressive characteristics of a musical composition.	2. Teacher observation

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Objectives	Activities	Evaluation
3. The student will be able to recognize and contrast basic stylistic characteristics of the music of the Renaissance, Classic, Baroque, Romantic and Modern periods.	3. Compare expressive characteristics of a work by Palestrina with a work by Beethoven.	3. Subjective written evaluations of selections heard in class
CAREER IMPLICATIONS:		
1. The student will become aware of performers, teachers, conductors, composers, disc jockeys, recording engineers, music therapists and piano tuners.	1. Utilize community resource person to discuss the various facets of their work and occupation.	1. Teacher subjective evaluation of student discussion

Preface
Curriculum Guide
Grades 5-8
Instrumental

The purpose of this curriculum guide is to produce quality teaching in grades five through eight by using three instrumental approaches. These are individual instruction, small ensemble (like and unlike instruments), and large ensemble (full band, orchestra, or sectional).

In this guide each objective will be stated followed by an activity or activities and evaluation procedures which will enable the student to demonstrate that he has achieved the desired goals. The pedagogical aim of this guide is to present practical and proven techniques that will aid in developing a good instrumental program.

The importance of the selection of student study material cannot be overlooked. Method books selected for the individual should deal with the student's specific problems. The material should be matched to the child's level of maturation. The student should be encouraged to seek supplementary materials. Class methods should have a clear concise format that challenges the entire group and follows a sequential development. Effort should be taken to see that the entire group is kept occupied for most of the class period.

Proposed criteria for the selection of beginning instrumental equipment include the following:

a. Procure an acceptable name brand instrument with a good case.
   1. good intonation
   2. good construction
b. Music stand
c. Standard mouthpiece
c. Cleaning accessories

The instructor should check the instrument for
1. pitch
2. construction
3. sturdiness
4. adjustability.

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This guide is not intended to be the final authority, nor the only way of accomplishing desired results. The ideas and techniques presented here are merely the combined thinking of many successful teachers in the state of Alabama.

Individual

Objectives	Activities	Evaluation
1. The student will be able to utilize pre-band instruments as pre-instrumental musical experiences.	1. a. Play melodies on the flutophone, orchestra bells, tonette, or recorder.	1. a. Performance
	b. Learn to clap the melodic rhythms from notation.	b. Demonstrate
	c. Recognize by ear the differences between the band and orchestra.	c. Listening test
	d. Improvise by ear.	d. Perform improvised tune
	e. Make up an instrumental melody.	e. Play instrumental melody
	f. Understand key signature $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$.	f. Written and playing test with correct pulsation
	g. Sing melody lines.	g. Performance
2. The student will be able to participate in pre-instrumental concert experiences.	2. a. Prepare solo for class.	2. a. Perform during class
	b. Attend concerts.	b. Write short statement and/or class discussion
3. The student will be able to make proper selection of an instrument through a program of guidance from the instructor.	3. a. Testing	3. a. Post-test for reliability and validity
	b. Physical characteristics	b. Validity of evaluation to student success
	c. Academic proficiency	c. Relationship of academic to musical success
	d. Student's performance	d. Level of interest maintained
	e. Instrumental ensemble balance	e. Acceptable instrumentation

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Objectives	Activities	Evaluation
4. The student will be able to demonstrate proper care and maintenance of beginning instruments.	4. a. Opening the case properly b. Proper assembly c. Cleaning procedures d. Lubrication e. Proper storage	4. a. Demonstrate b. Demonstrate c. Demonstrate d. Demonstrate e. Written or oral statement
5. The student will be able to demonstrate the production of proper tone (7 essentials):		
a. Posture	5. a. Student will sit and stand properly.	5. a. Demonstrate and explain purposes
b. Breath control & breathing (bowing and evenness of sticking)	b. Student will practice breathing exercises.	b. Demonstrate and explain procedures
c. Embouchure	c. Use mirror to check embouchure.	c. Demonstrate proper embouchure
d. Attack	d. Practice attack drills (use metronome).	d. Performance and explanation
e. Sustenation	e. Practice long tones with the characteristic instrumental sound.	e. Produce characteristic tone
f. Release	f. Avoid flat releases and improper use of throat and tongue.	f. Performance and explanation
g. Ear (pitch discrimination)	g. Listen and improve intervallic relationship.	g. Playing test using "beat" phenomenon and/or electronic tuner
6. Basic Music Theory	6. a. Study and name intervals. b. Study the lines and spaces on the clefs. c. Study key signatures.	6. a. Written and oral tests b. Written and oral tests c. Written and oral tests

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Objectives	Activities	Evaluation
	6. d. Study time signatures. e. Study note values. f. Read and understand basic and auxiliary fingering, bowing, and sticking charts. g. Ear training 1. Timbre (characteristic sound of instruments) a. Live performance--demonstration b. Recordings and tapes 2. Sensitivity to pitch discrimination using the beat phenomenon or electronic tuner	6.d.Written, oral and demonstration tests e. Written, oral and demonstration tests f. Write fingering, bowing, and sticking charts, demonstrate and show proficiency in locating fingerings from charts g. Dictation, sight-singing, playing by ear, and listening test

Small Group

Objectives	Activities	Evaluation
1. The student will be able to identify instruments by sight and sound.	1. a. Through the utilization of pictures, filmstrips, slides, and/or motion pictures b. Through the actual use of instruments c. Through live performances d. Through the use of records and tapes	1. a. Testing (oral and written) b. Name instruments by sight and sound c. Write a short statement and/or class discussion. d. Listening test
2. The student will be able to utilize pre-band instruments as pre-instrumental musical experiences.	2. a. Play melodies on the flutaphone, orchestra bells, tonette, or recorder. b. Learn to clap melodic rhythms from notation. c. Recognize by ear the differences between band and orchestra. d. Play melodic instruments in two parts. e. Understand time signatures $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$. f. Sing melody line.	2. a. Performance b. Demonstrate in class c. Listening test d. Performance of duet e. Written and playing test with correct pulsation f. Performance
3. The student will be able to participate in pre-instrumental concert experiences.	3. a. Prepare performance for classes. b. Prepare performance for parents. c. Attend concerts.	3. a. Perform for classes b. Perform for parents c. Write short statement and/or class discussion

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Objectives	Activities	Evaluation
4. The student will be able to demonstrate proper care and maintenance of beginning instruments.	4. a. Opening the case properly b. Proper assembly c. Proper cleaning procedures d. Lubrication e. Proper storage	4. a. Demonstrate b. Demonstrate c. Demonstrate d. Demonstrate e. Written or oral statement
5. The student will be able to demonstrate the production of proper tone (7 essentials): a. Posture	5. a. Sit and/or stand properly.	5. a. Demonstrate and explain purposes
b. Breathing and breath control	b. Practice breathing exercises.	b. Demonstrate and explain procedures
c. Embouchure	c. Check each other's embouchure.	c. Demonstrate proper embouchure
d. Attack	d. Practice attack drills to improve precision and tonal accuracy.	d. Performance and explanation
	e. Practice long tones with characteristic instrumental sound.	e. Produce characteristic tone
	f. Listen to each other for ragged and flat releases.	f. Performance and explanation
	g. Strive to match pitches and produce characteristic tone quality.	g. Playing test using "beat" phenomenon and/or electronic tuner
6. The student will be able to demonstrate an understanding of basic music theory.	6. a. Study and name intervals. b. Study lines and spaces on the clefs. c. Study key signatures. d. Study time signatures.	6. a. Written and oral test b. Written and oral test c. Written and oral test d. Written, oral, and demonstration test

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Objectives	Activities	Evaluation
	6. e. Study note values. f. Read and understand basic and auxiliary fingering, bowing, and sticking charts. g. Ear training 1. Timbre (characteristic sound of instruments) a. Live performance-demonstration b. Recordings and tapes 2. Sensitivity to pitch discrimination using the "beat" phenomenon or electronic tuner	6. e. Written, oral, and demonstration test f. Write fingerings, bowings, and sticking chart. g. Dictation, sight-singing, listening test, and playing by ear

Large Group

Objectives	Activities	Evaluation
1. The student will be able to identify instruments by sight and sound.	1. a. Through the utilization of pictures, filmstrips, slides, and/or motion pictures	1. a. Testing--oral and written
	b. Through the actual use of instruments	b. Name the instruments by sight and sound
	c. Through live performance	c. Write a short statement and class discussion
	d. Through the use of records and tapes	d. Listening test
2. The student will be able to utilize pre-band instruments as pre-instrumental musical experiences.	2. a. Play melodies on the flutaphone, orchestra bells, tonette, or recorder.	2. a. Performance
	b. Learn to clap the melodic rhythms from notation.	b. Demonstration class
	c. Recognize by ear the differences between the band and orchestra.	c. Listening test
	d. Play melody instruments in two parts.	d. Performance of duets
	e. Understand time signatures.	e. Written and playing test with correct pulsation
	f. Sing melody lines	f. Performance
3. The student will be able to participate in pre-instrumental concert experiences.	3. a. Prepare performances for classes.	3. a. Performance
	b. Prepare performance for parents.	b. Performance
	c. Attend concerts.	c. Write a short statement and/or class discussion

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Objectives	Activities	Evaluation
4. The student will be able to demonstrate proper care and maintenance of beginning instruments.	4. a. Opening the case properly b. Proper assembly c. Proper cleaning procedures d. Lubrication e. Proper storage	4. a. Demonstrate b. Demonstrate c. Demonstrate d. Demonstrate e. Written or oral statement
5. The student will be able to demonstrate the production of proper tone (7 essentials): a. Posture b. Breathing and breath control c. Embouchure d. Attack e. Sustentation f. Release g. Ear (pitch discrimination)	5. a. Sit and/or stand properly b. Practice breathing exercises. c. Check each other's embouchure. d. Practice attack drills to improve precision and tonal accuracy. e. Practice long tones with characteristic instrumental sound. f. Listening to each other for ragged and flat releases. g. Strive to match pitches and produce characteristic tone quality.	5. a. Demonstrate and explain purposes b. Demonstrate and explain procedures c. Demonstrate proper d. Performance and explanation e. Produce characteristic tone f. Performance and explanation g. Playing test using "beat" phenomenon and/or electronic tuner
6. The student will be able to demonstrate an understanding of basic music theory.	6. a. Study and name intervals. b. Study lines and spaces on the clefs. c. Study key signatures. d. Study time signatures.	6. a. Written and oral test b. Written and oral test c. Written and oral test d. Written, oral, and demonstration test

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Objectives	Activities	Evaluation
	6. e. Study note values.	6. e. Written, oral, and demonstration test
	f. Read and understand basic and auxiliary fingering, bowing, and sticking charts.	f. Write fingerings, bowings, and sticking chart. Demonstrate and show proficiency in locating fingerings from chart.
	g. Ear Training 1. Timbre (characteristic sound of instruments) a. Live performance-demonstration b. Recordings and tapes 2. Sensitivity to pitch discrimination using the "beat" phenomenon or electronic tuner	g. Dictation, sight-singing, listening test, and playing by ear

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Suggested Reading

The ASBDA Curriculum Guide
A reference for school band directors compiled by the American School Band Directors Association 1973 by Volkwein Bros. Inc., Pittsburgh, Pa.

Holz, Emil A. and Roger E. Jocabi, Teaching Band Instruments to Beginners, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966

Pizer, Russell A., Administering the Elementary Band, West Nyack, N.Y.: Parker Publishing Company, 1971

Haney, Nila W., The Administration of School Instrumental Music, Rockville Centre, N.Y.: Belwin Mills, Inc., 1952

Moore, The Flute Book, Leblanc Co.

The Art of Flute Playing, Summy-Birchard

Sprenkle-Ledet. The Art of Oboe Playing, Summy-Birchard

Haney, Teacher's Guide to the Clarinet, Selmer

Hemke, Teacher's Guide to the Saxophone, Selmer

Moore, The Brass Book, Leblanc Co.

Moore, The Art of French Horn Playing, Summy-Birchard

Haney, Selmer Teaching Guides, Selmer Band Instrument

Bartlett, Guide to Teaching Percussion, William Brown Company

Green, The Modern Conductor, Prentice-Hall

Green, Orchestra Bowings, Ann Arbor Publishers

Instrumental Curriculum Guide, Jefferson County School System

Stein, The Art of Clarinet Playing, Summy-Birchard

Westphal, Guide to Teaching Woodwinds, William Brown

Timm, The Woodwinds, Allyn & Bacon, Inc.

The Instrumental Program
Grades 9-12

To accomplish the broad and specific goals of the instrumental program, the program should be organized to incorporate

1. Individualized Instruction
   (a) Private lessons
   (b) Individualized units for self instruction and practice
   (c) Solo playing

2. Small group instruction
   (a) Heterogeneous or homogeneous instrument classes
   (b) Sectional rehearsals
   (c) Small ensembles

3. Large group instruction
   (a) Band/orchestra beginning classes
   (b) Band/orchestra performing organizations

Students participating in a successful instrumental program must be proficient in the following areas:

Objectives	Activities	Evaluation
1. The student will be able to master the skill of correct tone production, including breathing, concept of sound and pitch, articulation, posture, embouchure, sustentation and release and accurate bow technique.	1. a. Long tones in crescendo--decrescendo form with emphasis on control and intonation b. Daily practice on long sustained tones with emphasis on tone quality at all volume levels in all ranges c. Continued self-evaluation of tone quality by comparison with recorded and live examples by outstanding performers d. Receiving regular evaluation by director, private teachers and/or other students of tone quality and control	1. a. Observation, performance test b. Observation, performance test c. Self-evaluation d. Performance test

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Objectives	Activities	Evaluation
2. The student will be able to develop finger dexterity, lip flexibility, and/or bow coordination.	2. a. Individual or group drill from method books b. Daily scale exercises	2. a. Performance tests b. Performance tests
3. The student will be able to master the science of reading music.	3. a. Tapping the foot in rehearsal b. Rhythmic dictation c. Written tests on counting, key signatures, musical terms and articulation d. Clapping and counting rhythms aloud e. Rhythmics f. Rhythmic drill	3. a. Observation, performance tests b. Written tests c. Written tests d. Performance tests e. Observation f. Observation, performance tests
4. The student will be able to develop a knowledge of the characteristics of the instrument regarding pitch tendencies and traditional tone quality.	4. a. Listening to examples, live and recorded, of accepted high quality, characteristic sound on the instrument b. Reinforcing the basic principles of tone production c. Using an electronic tuner to discover pitch tendencies d. Studying printed material on pitch tendencies and corrective procedures	4. a. Observation discussion b. Observation, performance tests c. Performance tests, self-evaluation, observation d. Observation, written and/or oral tests
5. The student will be able to achieve a high level of aural skill (ear training).	5. a. Singing intervals, unison melodies and chorales b. Matching pitches on the instrument with an electronic tuner, with the piano, with other players in the section, etc.	5. a. Observation, performance tests b. Observation, performance tests

Objectives	Activities	Evaluation
	5. c. Learning to identify scale steps and chords	5. c. Observation, written or oral tests
6. The student will be able to develop an understanding of instrument care and maintenance.	6. a. Constant attention to care of instruments	6. a. Observation, self-evaluation, regular inspections
7. The student will be able to master a sense of expression relative to style.	7. a. Continued emphasis on mood, tempo, rhythm, dynamics, balance and phrasing on all music played b. Playing easy melodies with concentration on expression c. Drill all forms of articulation d. Study of musical terms	7. a. Observation, performance b. Performance tests c. Performance tests d. Written or oral tests
8. The student will be able to develop a consciousness for stylistic differences in music from both historical and practical standpoints.	8. a. Participating in performances with accomplished musicians and conductors in summer music camps, festivals, etc. b. Listening to recordings and live performances with specific goals concerning style c. Hearing and reading brief, pertinent facts concerning style, composers and/or compositions	8. a. Observation and/or self-evaluation b. Written and oral tests c. Oral and/or written tests
9. The student will be able to become an intelligent and discriminating musical listener who can recognize artistic composition and appreciate performances of high quality.	9. a. Listening analytically to recorded and live performances from many periods and styles from the standpoint of performance, practice, and form.	9. a. Written and/or oral tests, discussion, evaluation of performances

Objectives	Activities	Evaluation
	9. b. Hearing and reading brief, pertinent facts concerning style, composers, and/or compositions	9. b. Written and/or oral tests, discussion
10. The student will be able to gain a broader knowledge of music literature.	10. a. Participation in performances of compositions from many historical periods and styles b. Listening to recorded performances of compositions from many periods and styles c. Hearing or reading brief, pertinent discussions concerning composers and the circumstances under which certain music was composed	10. a. Observation, self-evaluation, written tests b. Discussion, written and/or oral tests c. Written and/or oral tests, discussion
11. The student will be able to develop a sensitivity to all of the arts as media of expression for ideas.	11. a. Participation in musical performances with correlated dance and/or other disciplines b. Becoming aware of relationships between music and other arts through the study of examples from parallel periods of paintings, architecture, sculpture, etc. c. Utilization of field trips and resource persons	11. a. Observation by the director and/or other community members b. Written, oral, and self-evaluation c. Observation by the director
12. The student will be able to demonstrate an understanding of basic music theory concepts and forms.	12. a. Written exercises and/or tests of scales and key signatures b. Study of diatonic chord functions c. Study and analysis of musical forms d. Study of chord structure and contemporary use thereof	12. a. Written test b. Written test c. Written and aural test d. Written and aural test

Objectives	Activities	Evaluation
	12. e. Written exercises and/or tests of transposition from concert keys and pitches	12. e. Written test
13. The student will be able to develop creativity through composing, arranging, and improvisation.	13. a. Instruction in music theory	13. a. Written and oral tests
	b. Individual instruction	b. Evaluation (written and oral) of students' work
	c. Listening to records from the improvisation, composing, and arranging standpoints	c. Observation, discussion
	d. Hearing students' own attempts at arranging and composing	d. Self-evaluation, peer evaluation, evaluation (written or oral) by teacher
	e. Instruction in chord structure	e. Written test
	f. Learning the tools of improvisation and arranging and providing opportunities to use them	f. Performance tests, observation, written tests
	g. Studying scores	g. Observation, discussion
14. The student will be able to develop independence and individual musicianship through solo and ensemble performance.	14. a. Participating in the state solo and ensemble contest as soloist and/or member of an ensemble	14. a. Adjudication
	b. Preparing solos and/or ensembles for performance at band or orchestra concerts, band booster meetings, churches or informal performances for fellow band members	b. Critique by director and/or private teacher, and audience reaction

Objectives	Activities	Evaluation
	14. c. Performing in jazz ensembles, "German bands," Dixieland bands or other types of light entertainment bands	14. c. Critique by director and/or private teacher, audience reaction and adjudication
15. The student will be able to achieve high levels of musical performance.	15. a. Participating, after careful preparation by the director concerning attitudes, in evaluative events such as district and state competition festivals, solo and ensemble festivals, marching band festivals, jazz ensemble festivals, etc.	15. a. Adjudication
	b. Participating in rehearsals and performances under outstanding guest conductors	b. Self-evaluation, comments of guest artists
	c. Rehearsing and performing with outstanding guest performers	c. Self-evaluation, comments of guest artists
16. The student will be able to develop the concept that goals are achieved through self-discipline, hard work and dedication.	16. a. Daily and systematic individual preparation of music providing continuous progress that is recognizable by the student	16. a. Self-evaluation and performance tests
	b. Setting for himself reasonable performance goals followed by self-evaluation of the degree to which those goals are being achieved	b. Self-evaluation
	c. Receiving individual and group recognition on local and/or district and state levels for accomplishments achieved	c. Adjudication at district, state, solo and ensemble, and All-State Festivals

Objectives	Activities	Evaluation
17. The student will be able to demonstrate a concept of responsible participation in group activities as training for future leadership role.	17. a. Developing a sense of responsibility through performing assigned tasks	17. a. Observation by the director, self-evaluation and peer evaluation
	b. Developing self discipline and cooperative attitudes in rehearsals and performances	b. Observation by the director, self-evaluation and peer evaluation
	c. Participation in planning and administration of total activities of music programs as an officer, section leader, committee member, etc.	c. Observation by the director and peer evaluation
18. The student will be able to develop the skills of marching and marching while playing.	18. a. Drill on marching fundamentals	18. a. Self-evaluation, critique by director and peer evaluation
	b. Preparation for halftime shows and parades	b. Adjudication at marching contests, audience reaction, critique of director, peer evaluation and self evaluation
19. The student will be able to develop the ability to recognize and appreciate outstanding performances by marching musical organizations and auxiliary units.	19. a. Analytical observation of marching performances, both live and filmed, from a standpoint of marching, types of music and execution in playing and marching	19. a. Oral and written critique by students

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Summary

Every student should be allowed to participate in the instrumental music program, regardless of the level of proficiency. Through the proper employment and utilization of this guide the student will tend to acquire a balanced musical experience.

The instrumental program in grades five through eight should progress through normal classroom experiences to coincide with acceptable standards of achievement. The progress of students toward acceptable levels of development would be evidenced through successful performance of solo, small ensemble, and full ensemble literature from state established and recognized grade levels. Performance skills acquired through the use of this guide will aid in developing a quality program for grades five through eight.

This guide is only a point of departure to develop a quality instrumental music program for the schools in the state of Alabama. The teacher must augment these suggestions to facilitate such a program.

Preface
Vocal/Choral Music

The importance of music cannot be measured solely by practicality. Music stimulates the imagination, provides a creative outlet, and above all, is to be enjoyed.

The vocal/choral aspect provides for the exceptionally talented but also gives an opportunity for the average student to feel a part of the creative process through group effort.

Little or no mention has been made of the changing voice, which is still in evidence in grades 9-12 in both the male and female voice. The vocal/choral teacher must re-test voices often and listen individually to students at every opportunity to be certain a student is not misusing the voice or is too shy to mention the strain and discomfort in singing an unsuitable part.

Another aspect of the choral program is the training of accompanists. Again, having mastery of technical skills alone is not sufficient and it is the duty of the choral director to guide the student in accompanying skills.

All music classes should be concerned with developing discrimination and appreciation. Technical knowledge and skill does not automatically develop sensitivity, which is of prime importance in the performance of music. A teacher's obligation, then, is to expose the student to the beautiful and expressive aspects of music.

The school curriculum should provide music classes that meet the needs of those who wish to pursue music as a career as well as those who will be consumers only. In this way, we have met the needs of all.

Vocal/Choral Music
Grades 5-6

Objectives	Activities	Evaluation
1. The student will be able to begin two-part singing and advance to three-part singing.	1. Begin with canons, three and four-part rounds, melodies with descants and ostinati. Move to melody with harmony, primarily in thirds. Gradually work on more difficult two-part songs and begin with easy three-part music.	1. Performance of gradually more difficult two-part music until students can perform three-part songs.
2. The student will be able to sing more than one part as his individual vocal range allows.	2. In initial two-part music, choose one group of students to perform the melody while the rest perform the descant. Then switch parts. Continue to have some music where parts are interchangeable.	2. Performance
3. The student will be able to use head voice, light tone quality.	3. Provide students with a concept of head tone using teacher or student for live example. As voices begin to lower and change, keep drilling these students up into their high ranges. Do not let students at this age sing too loudly. Work for blend in tone quality between sections.	3. Teacher observation

Objectives	Activities	Evaluation
4. The student will be able to demonstrate the ability to use good diction.	4. Teach the principles of good diction (pure vowels and crisp consonants). Hold unison vowels or three-part chords and experiment with the sound moving from pure to impure vowels. Let students analyze a new song anticipating words which will give diction problems and stating how to execute these words properly.	4. Teacher observation - performance
5. The student will be able to employ appropriate styles in singing music of different periods.	5. Choose a wide variety of music and verbalize the stylistic differences. Play examples of different styles.	5. Teacher observation - performance Do students adopt appropriate styles when performing music of different periods and persuasions?
6. The student will be able to recognize and respond to tempo, phrasing, and dynamic markings in notated music.	6. Assign tempo, phrasing and dynamic markings as "vocabulary words" on handout sheets. Have students sing through a song ignoring all tempo dynamic and phrase markings, then repeat with students reading and incorporating these marks into the performance.	6. Teacher observation - performance Can students interpolate tempo and dynamic markings into their performance at sight, and without verbal instruction from the director?

Objectives	Activities	Evaluation
7. The student will be able to sing with good intonation, blend and balance.	7. Practice with three-part chords. Hold tones on a neutral vowel and experiment with intonation having each part take turns lowering and raising pitches perfectly in tune. Have students listen as they sing. Do the same type exercise experimenting with blend and balance. Use a tape recorder.	7. Aural evaluation of performance Teacher listening and tape recordings of the choir's performance
8. The student will be able to develop melodic, harmonic, and rhythmic sight-reading skills.	8. Develop a system, such as scale degree recognition (numbers) within a key or sol-fa syllables, and drill regularly on simple melodic lines, using the system. Drill on reading of a simple and dotted rhythms. Read simple two-part songs which move mostly in thirds.	8. Aural evaluation of performance Students will be tested by reading through new material without previously hearing it played or sung.
9. The student will be able to demonstrate his knowledge of major and minor keys and the significance of key signatures.	9. Explain scale formation--use whole and half step patterns. Explain where key signature comes from and how key tone (or "tonic") can be determined from it. Drill on recognition but be sure students understand and don't just memorize.	9. Paper and pencil test
10. The student will be able to develop discrimination between whole and half steps.	10. Drill on singing whole and half steps in any sequence.	10. Oral test evaluated aurally by teacher

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Objectives	Activities	Evaluation
11. The student will be able to demonstrate good posture and alert physical carriage.	11. Explain the importance of good posture in producing good tone quality. Demonstrate. Illustrate proper carriage while singing, including correct position of music. Insist that good physical habits be adopted. Stand frequently during rehearsal, especially if habits get sloppy.	11. Teacher observation
12. The student will be able to understand conducting patterns.	12. All students should stand together and move through the proper conducting pattern as they sing simple songs in unison in 2, 3, and 4 meters. Skilled students may wish to conduct the choir.	12. Teacher observation of drills and keener response to the director's conducting

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Vocal/Choral Music
Grades 7-8

Objectives	Activities	Evaluation
1. The student will be able to sing in three and four-part harmony and in special ensembles.	1. Special attention should be given to the changing voice (SSAA and SSAC voicings). As voices mature, ensembles making use of specialized voicings (SSA, SSAB, TTB and TTBB are possibilities) should be available to students whose interest, skill, and vocal range warrant it.	1. Interest and enrollment in the performing groups at this level will be good evaluation as to whether the skilled and changing voice student's needs are being met.
2. The student will be able to sing with good forward placement, light head-voice tone quality, and proper support.	2. At this age it is appropriate to begin discussing vocal technique with students as a class. Encourage proper tone production through various warm-up exercises.	2. Teacher evaluation Tape recorder is valuable tool for evaluating tone production. Aural evaluation through performance Student self-evaluation
3. The student will be able to sing with good diction, blend, balance, movement, intonation, and precision.	3. Continue the type of warm-up and rehearsal exercises mentioned in 5th and 6th grades. Include more intricately voiced chords in these exercises. Continue to use tape recorder as feedback for the students.	3. Aural evaluation through performance Student self-evaluation Teacher observation Possible evaluation of judges at festivals and contests

Objectives	Activities	Evaluation
4. The student will be able to perform some selections in Latin.	4. Prepare a handout sheet with principles of Latin diction. Begin with simple song with Latin text. Prepare vowel sounds as a class. Include several Latin selections each year.	4. Aural teacher evaluation Possible evaluation of judges at festivals and contests
5. The student will be able to to sight-sing and hear in four parts.	5. Students will regularly practice four-part chordal sight-reading including some altered chords.	5. Teacher evaluation Possible evaluation of judges at festivals and contests
6. The program will provide for student involvement as accompanists.	6. Students who are proficient on popular or classical instruments will have the opportunity to accompany the choir when it is appropriate.	6. A year's program can be examined to determine the extent of student involvement as accompanists.

Vocal/Choral Music
Grades 9-12

Objectives	Activities	Evaluation
1. The student will be able to recognize the differences in vocal ranges and qualities.	1. a. Assign students to respective voice parts. b. Define voice classifications and sub-classifications for students (i.e., Soprano II, Bass I, etc.)	1. a. Test voices for range and timbre. b. Demonstrate
2. The student will be able to develop and refine the musical ear individually and in relation to other vocal parts.	2. a. Teach diatonic and chromatic scales emphasizing "step and half-step" concept. b. Sing intervals within each scale in no given pattern until students readily hear 3rds, 4ths, etc. c. Build triads and chords within the scales. d. Familiarize students with the I, IV, V, I chord progression to establish tonality. e. Sing in unison, striving for unity of pitch. f. Define and demonstrate consonant and dissonant harmonies.	2. a. Sing individually and collectively. b. Singing, listening c. Demonstrate d. Perform e. Perform f. Written test and aural test
3. The student will be able to sing and hear in three to eight parts.	3. a. For novice singers, use rounds and short pieces with conventional harmonies (3rds, 5ths). b. Review building of triads. c. Explain how to follow a part on a choral score without pause from page to page.	3. a. Demonstrate, perform b. Demonstrate, perform c. Demonstrate

Objectives	Activities	Evaluation
	3. d. Have beginning students singing the same part sit close together.	3. d. Observation
	e. Illustrate to basses how many times their part goes from root to V or IV, V, I.	e. Demonstrate
	f. Explain that tenor line is written in treble clef to avoid awkwardness in writing (ledger lines).	f. Demonstrate
	g. Advise students to be aware of unison notes and feeling of tonality.	g. Observe, listen
4. The student will be able to use the voice skillfully and with facility.	4. a. Explain and demonstrate proper breath support and posture.	4. a. Observe, demonstrate
	b. Instruct by chart or demonstration use of larynx, resonators, and relaxed jaw to produce a pleasing tone quality.	b. Observation and demonstration
	c. Vocalize on open vowels (Ah, Oh, OO).	c. Observe and demonstrate
	d. Use a forward hum on "m" "n" or "zing" to help students obtain resonance.	d. Observe and demonstrate
	e. Explain falsetto. Encourage boys to develop falsetto with light quality from the top of this register down.	e. Observation and demonstration
	f. Do not let students force or push a tone as this leads to harshness.	f. Observation and demonstration
5. The student will be able to attain a homogeneous choral sound.	5. a. Stress uniformity of vowel sounds within the choir for choral blend.	5. a. Listening
	b. Articulate consonants using tongue, teeth, and lips.	b. Listening - demonstrate
	c. Read through vocal text with proper enunciation and syllabic accents.	c. Demonstrate

Objectives	Activities	Evaluation
	5. d. Teach students to listen to other parts for balance and blend.	5. d. Listening - demonstrate
	e. Have advanced students sing in mixed quartets.	e. Demonstrate - perform
	f. Humming vocal parts helps students balance sections of choir.	f. Demonstrate
	g. Use numbers in Latin to improve sonority and purity of vowels.	g. Perform
6. The student will be able to sing with good intonation.	6. a. Stress the importance of breath support.	6. a. Demonstrate
	b. Have students listen to total chord rather than an individual part.	b. Observe
	c. Work for a relaxed vocal production.	c. Observe
	d. Have each part sing individually against the bass part.	d. Perform
	e. Work on tuning thirds.	e. Listening - perform
	f. If one section continually sings out of tune, move students around. They may be multiplying errors unconsciously.	f. Discuss
7. The student will be able to read music at sight.	7. a. Teach and/or review lines, spaces, key and time signatures.	7. a. Written tests
	b. Relate continuous ear-training to a system of sight-reading. (Solfeggio, numbers, etc.)	b. Oral test
	c. Define notes, rests, and teach values within any given meter.	c. Written tests
	d. Define and illustrate the concept of a musical phrase.	d. Perform, mark in music
	e. Teach students to recognize passing tones.	e. Written and aural

Objectives	Activities	Evaluation
	7. f. Define and demonstrate by keyboard or recordings modulations.	7. f. Demonstrate
	g. Sight-read a portion of each class period.	g. Sing individually
	h. Sight-read music of progressively greater difficulty.	h. Perform
8. The student will be able to analyze the components of music which are sung, heard or read.	8. a. Give a background of historical musical styles: 1. Using any number currently rehearsing to demonstrate. 2. Use recordings.	8. a. Discuss
	b. Explain differences in chordal (hymn-style) and polyphonic music.	b. Discuss
	c. Introduce theme and variation; ABA; imitation; terracing.	c. Listening - written test
	d. Teach criteria for identifying good choral literature (i.e., interesting, singable, melodic line; inventive harmonizations; ease of progressions; suitability of text to music, etc.). Explore music of well-known (the masters) composers.	d. Test discuss
	e. Introduce music of cultural significance.	e. Discuss - listening test
9. The student will be able to acquire and understand a basic music vocabulary.	9. a. Provide students with a list of most commonly used terms and definitions. Clearly pronounce terms for them.	9. a. Written test
	b. Stress dynamic terms, symbols, and abbreviations.	b. Written test
	c. Use these terms consistently in class or rehearsals.	c. Perform

Objectives	Activities	Evaluation
10. The student will be able to develop self-confidence, poise and self-discipline through solo and choral performances.	10. a. Speak in positive terms to the choir. b. Do not be unrealistic about choir's capabilities. c. Stress stage-discipline (i.e., entrance with good posture, attention to director, pleasing attitude, and ability to cover errors). d. Insist on responsibility to the group through punctuality and carrying through proposed ideas. e. Provide activities that bring about unity and social interaction.	10. a. Discuss and observe b. Discuss c. Discuss, perform, observe d. Instill pride through discussion e. Observe
11. The student will be able to gain skill in rhythmic movement.	11. a. Use rhythmic drills such as clapping, snapping, clicking tongue to feel pulsations. b. Have students sway bodies in rhythm while singing to lessen inhibitions. c. Laugh with each other--not at each other. d. If the teacher is inhibited, so will be the students.	11. a. Demonstrate, have students respond b. Demonstrate, have students respond c. Evaluate student attitudes d. Evaluate student attitudes
12. The student will be able to listen to live and recorded performances with understanding, tolerance, and enjoyment.	12. a. Use records, guest performers, and encourage concert attendance. b. Give background on styles of music students may not understand (i.e., operas or madrigals). c. Stress tolerance for other means of performances whether in the choral media or not.	12. a. Observe b. Written test c. Discuss, observe

Objectives	Activities	Evaluation
13. The student will be able to experience a wide variety of repertoire.	13. a. Teach representative works from all historical periods (Renaissance, Baroque, Classical, Romantic, and Contemporary) stressing the stylistic differences in each piece. b. Include madrigals, folk songs, and good contemporary popular music. c. Teach basic foreign language pronunciation: (i.e., Latin, German, and French). Use foreign language teachers as a resource when needed.	13. a. Performance, listen to performance tape b. None c. Solos in class, church, community functions, perform
14. The student will be able to perform, both now and in the future.	14. a. Take advantage of opportunities to perform. b. Perform selections that are well-rehearsed and that students are comfortable with. c. Provide opportunities to perform individually where desired. d. Discuss possible careers in the field of music. e. Encourage participation in local community activities. f. Participate in vocal/choral competitions and festivals such as all-city, all-county, all-state, and district and state and regional competitions.	14. a. Discuss, test b. Discuss c. Discuss, demonstrate, perform d. Discuss (see school counselor) e. Discuss f. Involve performing group

Vocal/Choral
Music Appreciation
Grades 9-12

Objectives	Activities	Evaluation
1. The student will be able to identify basic music fundamentals.	1. a. Teach lines, spaces, key signatures, meter.	1. a. Demonstrate
	b. Teach music signs, symbols.	b. Demonstrate
	c. Through filmstrip, recording, and live performance, teach the recognition of orchestral instruments by both sight and sound.	c. Listening test
	d. Teach unison and simple part-singing.	d. Sing individually
	e. Teach students to follow a musical score.	e. Demonstrate
	f. Discuss voice classifications.	f. Demonstrate
2. The student will be able to appreciate music in terms of the contribution it can make toward life-long enjoyment.	2. a. Present concise biographical sketches of great composers, correlating their music to art, literature, and architecture of each music historical period.	2. a. Listening and written test
	b. Through recordings and live performances, present a wide variety of good music.	b. Listening
	c. Show the musical contributions of the different ethnic groups.	c. Listening
3. The student will be able to recognize basic musical rhythms.	3. a. Teach basic rhythmic movements through such activities as clapping, snapping, tongue-clicking, etc. on-beat and off-beat.	3. a. Demonstrate
	b. Cover a wide variety of materials without emphasis on performance.	b. Observation; improved behavioral development

Objectives	Activities	Evaluation
4. The student will be able to identify various music-related activities.	4. a. Relate community musical events and encourage attendance. b. Discuss possible careers in music-related professions such as sound engineer, managing, commercial, etc. c. Discuss ways a non-professional can be musically involved, such as participating in church choir, community choruses, etc.	4. a. Observation b. Observation

Vocal/Choral
Music History

Grades 9-12

Objectives	Activities	Evaluation
1. The student will be able to identify basic terminology of the various periods of music history.	1. a. Familiarize students with basic terminology: 1. Renaissance, Baroque, Classical, Romantic, Contemporary 2. Chant, counterpoint, polyphony, homophony, chorale, symphony, etc. b. Prepare students to analyze melody, harmony, and rhythm.	1. a. Listening - written tests appropriate for all students including the advanced music student who plans a college major b. Demonstrate
2. The student will be able to trace the growth of music through composers and representative compositions.	2. a. Use a standard music history text to supply information needed. b. Give biographical sketches of composers relating personal philosophies to their compositions. c. Demonstrate how composers brought about transition in form and style by recordings and manuscripts (written examples).	2. a. None b. Written test c. Demonstrate
3. The student will be able to relate music to historical, artistic, and scientific influence.	3. a. Give concise summaries of the political and social attitudes of each particular period and through examples and lecture, show how composers were influenced by such. b. Through recordings and examples, point out similarities and influences of one composer to another. c. Through analyzation, trace changes in style and new concepts of harmony.	3. a. Essay test b. Essay test c. Written test

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Objectives	Activities	Evaluation
	3. d. Do background readings. Find interesting personality traits and anecdotes that will help bring the composer and composition to life.	3. d. Discuss
	e. Show how inventions (instruments, phonographs, synthesizers as examples) brought changes to compositions.	e. Discuss
	f. Draw comparisons between musical style, architecture, and art.	f. Written test
	g. When possible, use posters, pictures, and written examples as well as films and filmstrips.	g. Observation

Vocal-Choral
Music Theory
Grades 9-12

Objectives	Activities	Evaluation
1. The student will be able to recognize and use musical signs, symbols, and rhythms.	1. a. Introduce staves, clef signs, lines and spaces, note values, time signatures, and simple rhythmic dictation.	1. Written and oral/aural tests
2. The student will be able to establish written, aural, and visual tonalities.	2. a. Introduce key signatures, major and minor scales. b. Give dictation of simple diatonic melodies. c. Begin simple transposition.	2. Written and oral/aural tests
3. The student will be able to identify intervals.	3. a. Present written and aural interval exercises. b. With interval basis, analyze 2-part music.	3. Written and aural tests, and analyzation
4. The student will be able to identify chords.	4. a. Build triads and chords. b. Present major and minor, augmented and diminished chords. c. Have students identify aurally and written.	4. Written and aural tests
5. The student will be able to recognize chord structure.	5. a. Build chords in root position and inversions.	5. Written and aural tests
6. The student will be able to write beginning melodies, harmonizations.	6. a. Write simple melodies above established bass line. b. Build harmonic structure above established bass line. c. Write bass chords for an established melody line.	6. Play or sing students' compositions.

Objectives	Activities	Evaluation
7. The student will be able to sharpen the aural senses.	7. a. Compose a melody b. Melodic dictation	7. Written and aural tests
8. The student will be able to identify choral progressions both written and aural.	8. a. Secondary chords b. Leading tone chords c. Chordal progression	8. Written and aural tests
9. Create a simple composition.	9. a. Compose an original melody. b. Harmonize with chords.	9. Harmonize and compose
10. The student will be able to identify chords with added scale steps.	10. a. Dominant seventh chord b. Ninth chords c. Eleventh chords	10. Written and aural tests
11. The student will be able to create a theme with variations.	11. a. Compose an original theme. b. Write variations through use of: inversion, retrograde, augmentation, diminution.	11. Compose and analyze
12. The student will be able to identify the diminished seventh chords.	12. a. Write and aurally identify diminished seventh chords.	12. Written and aural tests
13. The student will be able to recognize compositional form.	13. a. Discuss ABA form--introduce examples. b. Analyze examples.	13. Written and aural tests
14. The student will be able to identify secondary dominant chords.	14. a. Secondary dominant within a key b. Secondary dominant in modulatory sequence	14. Written and aural tests
15. The student will be able to make use of more than one key.	15. a. Modulation	15. Written and aural tests

Objectives	Activities	Evaluation
16. The student will be able to create a four-part composition using basic 17th century principles.	16. a. Four-part composition	16. Written tests
17. The student will be able to know the use of accompaniments and orchestral reduction.	17. a. Piano accompaniments b. Reduction	17. Perform
18. The student will be able to relate practical theory to modern forms of contemporary music.	18. a. Modern chord symbols b. Lead sheets c. Pop music d. Folk music e. Soul f. Rock g. Gospel	18. Discuss, demonstrate, practical (keyboard, guitar, etc.) test

Vocal/Choral Music
Evaluation

It is necessary that the teacher continually evaluate both students enrolled in vocal/choral classes and the overall music program.

By supportive, constructive evaluation a teacher can guide students in their musical progress. Such a method as "pass-offs" where students show a proficiency in a given area is a most effective tool.

Evaluation is simply defined as the extent of agreement between educational objectives and the degree of success in achieving those objectives.

Instruments of Evaluation:

a) Validity - the degree a test measures what it is supposed to measure.
b) Reliability - the extent to which a test agrees with itself.
c) Usability - a test should be practical, easy to administer, score, and interpret.

Other suggested types of evaluative tests:

Recall - question and answer, verbal or written
Completion - fill in the blank
Alternative-response - true-false
Multiple-choice - one correct answer among three or more choices
Matching - two columns match a term from one column to a term in the other column
Essay - long answer form
Aural - responsive to sound
Oral - answer vocally
Music Example - melodic line, harmonization, analyzation
Performance - individually or within a group
Observation - other performing groups, community affairs
Vocal/Choral Competitions - Read comments and play tapes and clarify judges' comments for students

Direction and purpose in music education is achieved through evaluation. The highest form of evaluation is self-evaluation. If teachers evaluate their own work, their students will learn to do the same, but methods of evaluation should always relate to the specific need of the individual student.